

Breitkopf & Härtel's Violin-Bibliothek

Editions Breitkopf & Härtel
Bibliothèque du Violiniste.

Breitkopf & Härtel's Editions
Library of Violin Music.

Für Violine und Pianoforte. Sonaten.

Pianofortestimme (Part.) je 1 *M.*, mit † bezeichnet 2 *M.*, mit †† 3 *M.*
Violinstimme je 30 *Sh.*, mit † 60 *Sh.*, mit †† 90 *Sh.*

- Hofmann, Op. 67. Sonate, Fm. †† Pfte. P. *M.* 5.—.
Huber, Op. 42. Sonate, B. Neue Ausgabe. ††
Huber, Op. 102. Sonate Nr. 4, G. ††
Hummel, Op. 50. Sonate Nr. 2, D.
Hummel, Op. 64. Sonate Nr. 1, A.
Klengel, J., Op. 2. Sonate Nr. 1, Cm. ††
Klengel, Op. 3. Sonate Nr. 2, Dm. ††
Krause, A., Op. 23. 3 instruktive Sonaten:
Nr. 1. Cdur. Nr. 2. Ddur. Nr. 3. Emoll. †
Krehl, Op. 8. Sonate, A. †† Pfte. P. *M.* 5.—.
Kroeger, Op. 32. Sonate, Fism. †† Pfte. P. *M.* 5.—.
Labor, Op. 5. Sonate, Dm. †† Pfte. P. *M.* 5.—.
Lacombe, Op. 17. Sonate Nr. 2, Fm. ††
Leclair, Sonate (Le Tombeau), Cm. (David, Hohe
Schule des Violinspiels Nr. 5.) †
Leclair, Sonate, G. (David, Hohe Schule des Violin-
spiels Nr. 6.) †
Locatelli, Sonate, Gm. (David, Hohe Schule des
Violinspiels Nr. 14.) †

Pianoforte.

Breitkopf & Härtel
Leipzig.
Brüssel · London · New York.

Kaeseberg & Oertel

F. Wanderer.

Herrn Dr. Adolf Alt gewidmet.

SONATE

(Fis moll, Fa diesis minore)

für VIOLINE UND PIANOFORTE

von

E. R. KROEGER.

Op. 32.

Pr. M. 6.---

Eigenthum der Verleger für alle Länder.



Eingetragen in das Vereinsarchiv.

BREITKOPF & HÄRTEL,
LEIPZIG, BRÜSSEL, NEW YORK.

21182.

Copyright 1896, by Breitkopf & Härtel.

Sonate

für Violine und Pianoforte.

I.

E. R. Kröger, Op. 32.

Allegro. $\text{♩} = 108.$

Violine.

Pianoforte.

f

mf

cresc. poco a poco

f

ff

8...

First system of musical notation, measures 1-6. The music is in treble and bass staves. The key signature has three sharps (F#, C#, G#). The first staff has a melody with triplets and a piano (*p*) dynamic. The second staff has a piano accompaniment with chords and a piano (*p*) dynamic.

Second system of musical notation, measures 7-12. The first staff continues the melody with triplets and a forte (*f*) dynamic. The second staff has a piano accompaniment with triplets and a forte (*f*) dynamic.

Third system of musical notation, measures 13-18. The first staff has a melody with triplets and a forte (*f*) dynamic. The second staff has a piano accompaniment with triplets and a forte (*f*) dynamic. A handwritten note "25=29" is written above the first staff. A section marker "A" is placed above the first staff in measure 15.

Fourth system of musical notation, measures 19-24. The first staff has a melody with a mezzo-forte (*mf*) dynamic. The second staff has a piano accompaniment with a mezzo-forte (*mf*) dynamic. A section marker "8.....:" is placed below the second staff in measure 20.

The musical score is organized into four systems, each consisting of a single treble staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The first system begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. The second system features a forte (*f*) dynamic. The third system continues with a forte (*f*) dynamic. The fourth system concludes the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings (*p*, *mf*, *f*). The piece is written in a style typical of 19th-century piano literature.

Handwritten: 29, 242

Section B

mf

f

cresc. *ff*

cresc. *ff* *rall.*

C a tempo

p

a tempo

p

f

sf

f

21182

Handwritten musical score on page 7, featuring six systems of staves with treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is three sharps (F#, C#, G#).

System 1: Treble clef, *f* (forte). Bass clef, *f* (forte).

System 2: Treble clef, *f* (forte). Bass clef, *f* (forte).

System 3: Treble clef, *mf* (mezzo-forte). Bass clef, *dim.* (diminuendo).

System 4: Treble clef, *mf* (mezzo-forte). Bass clef, *m.g.* (mezzo-giochi).

System 5: Treble clef, *p* (piano). Bass clef, *p* (piano).

System 6: Treble clef, *p* (piano). Bass clef, *p* (piano).

Handwritten notes and markings include "28" above the fourth system and "D" above the fifth system. The score concludes with a double bar line.

31
28
119



First system of musical notation. The upper staff is a single melodic line with a key signature of two sharps (F# and C#) and a time signature of 3/4. It begins with a half rest, followed by a series of eighth and sixteenth notes, some beamed together in groups of three. The lower staff is a piano accompaniment with two staves (treble and bass clef). It features a key signature of two sharps and a time signature of 3/4. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte).



Second system of musical notation. The upper staff continues the melodic line with various rhythmic patterns and accidentals. The lower staff continues the piano accompaniment with complex chordal textures and moving lines in both hands. Dynamics include *mf*.



Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment with complex chordal textures and moving lines in both hands. Dynamics include *mf*.



Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment with complex chordal textures and moving lines in both hands. Dynamics include *cresc.* (crescendo) and *ff* (fortissimo).



Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment with complex chordal textures and moving lines in both hands. Dynamics include *ff*.

Handwritten: 119, 34, 153, 34, 64, 4

Handwritten: 34, 64, 4

Handwritten: 119, 34, 153, 34, 64, 4

Handwritten: 34, 64, 4

Handwritten: 119, 34, 153, 34, 64, 4

Handwritten: 34, 64, 4

Handwritten: 119, 34, 153, 34, 64, 4

Handwritten: 34, 64, 4

Handwritten: 119, 34, 153, 34, 64, 4

Handwritten: 34, 64, 4

Handwritten: 119, 34, 153, 34, 64, 4

This musical score is for a piano and voice piece, page 10. The key signature is D major (two sharps). The score is divided into four systems, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with a piano (*p*) dynamic, featuring a triplet of eighth notes. The piano accompaniment also starts with a piano (*p*) dynamic, with a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

System 2: The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a crescendo (*cresc.*) leading to a fortissimo (*sfz*) dynamic.

System 3: The vocal line is marked with a fortissimo (*f*) dynamic. The piano accompaniment features a crescendo (*cresc.*) leading to a fortissimo (*sfz*) dynamic.

System 4: The vocal line begins with a fortissimo (*f*) dynamic. The piano accompaniment features a fortissimo (*sfz*) dynamic. A key signature change to F major (one sharp) is indicated by a double bar line and the letter 'F'. The vocal line then moves to a piano (*p*) dynamic, and the piano accompaniment moves to a mezzo-forte (*mf*) dynamic.

This page contains three systems of musical notation for a piano piece. The key signature is D major (four sharps). The first system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Dynamics include *mp* and *mf*. The second system also has three staves, with a treble staff and a grand staff. Dynamics include *p* and *mf*. The third system has three staves, with a treble staff and a grand staff. Dynamics include *mp* and *f*. The notation includes various chords, arpeggios, and melodic lines with slurs and ties.

This musical score is for a piano and voice piece, page 12. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score is divided into six systems, each with a vocal staff and a piano staff. The piano part includes complex textures with triplets, arpeggiated figures, and sustained chords. Dynamics such as *mf*, *dim.*, *m.g.*, and *p* are indicated throughout. The piece concludes with a final chord in the piano part.

12

mf

dim.

m.g.

m.g.

p

21182

G

p *poco a poco cresc.*

ff

dim. *dim.*

ff sempre *ff sempre*

ff *rit.* *sff rit.* *sff*

II.

Allegretto. ♩ = 88.

The musical score is written for a piano. It begins with the tempo marking 'Allegretto' and a quarter note equal to 88 beats per minute. The key signature is two sharps (F# and C#). The time signature is 3/4. The score consists of five systems of music. Each system has a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano). The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. The melodic line includes various rhythmic figures, including eighth and sixteenth notes, and rests.

First system of musical notation, measures 1-5. The music is in A major (three sharps) and 3/4 time. The melody in the treble clef features eighth-note patterns with triplets. The piano accompaniment in the bass clef consists of a steady eighth-note bass line. Measure 5 ends with a repeat sign.

Second system of musical notation, measures 6-10. The melody continues with eighth-note patterns. The piano accompaniment features a more complex texture with chords and moving lines in both hands. Measure 10 ends with a repeat sign.

Third system of musical notation, measures 11-15. Measure 11 begins with a *mf* dynamic. Measure 12 has a *poco rit.* marking. Measure 13 starts a new section marked **A** with a tempo of *Molto vivace* and a quarter note equal to 126 (♩ = 126). The melody in measure 13 is marked *f*. The piano accompaniment in measure 13 is marked *mf*. Measure 15 ends with a repeat sign.

Fourth system of musical notation, measures 16-20. The melody continues with eighth-note patterns. The piano accompaniment features a steady eighth-note bass line. Measure 20 ends with a repeat sign.

This musical score is for a piano and voice piece, page 16. It is written in A major (three sharps) and 4/4 time. The score consists of six systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff (treble and bass clefs). The vocal line is in the soprano register. The score begins with a piano introduction in the first system, marked *mf*. The second system continues the piano introduction. The third system begins the vocal entry, marked *f*. The fourth system continues the vocal melody. The fifth system continues the vocal melody. The sixth system concludes the piece with a final chord in the piano and a whole note in the voice.

16

mf

f

21182

mp scherzoso

mp scherzoso

f *ff* *l.p.*

f *ff*

B Tempo primo.
plaintivo

p

Tempo primo.

p

mp

mf

m.d.

p

C Molto vivace. $\text{♩} = 126$.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a half rest followed by a quarter note, then a series of eighth and sixteenth notes. The middle staff is a piano accompaniment in treble clef, featuring a series of chords and some melodic fragments. The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and some melodic fragments. The key signature is three sharps (F#, C#, G#). The tempo is 'Molto vivace' with a quarter note equal to 126 beats per minute. The first measure of the top staff is marked with a double bar line and a repeat sign. The first measure of the middle staff is marked with 'poco rit.' and the first measure of the bottom staff is marked with 'f'.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the piano accompaniment in treble clef. The bottom staff continues the piano accompaniment in bass clef. The key signature remains three sharps. The first measure of the top staff is marked with a double bar line and a repeat sign. The first measure of the middle staff is marked with 'f'.

The third system of musical notation consists of three staves. The top staff continues the melodic line from the second system. The middle staff continues the piano accompaniment in treble clef. The bottom staff continues the piano accompaniment in bass clef. The key signature remains three sharps. The first measure of the top staff is marked with a double bar line and a repeat sign. The first measure of the middle staff is marked with 'f'.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line from the third system. The middle staff continues the piano accompaniment in treble clef. The bottom staff continues the piano accompaniment in bass clef. The key signature remains three sharps. The first measure of the top staff is marked with 'cresc.' and the first measure of the middle staff is marked with 'cresc.'. The first measure of the bottom staff is marked with 'ff'. The system ends with a double bar line and a repeat sign. The first measure of the top staff is marked with 'l.P.'.

D Tempo primo.
Plaintivo.

The musical score is written for a piece in D major, 3/4 time, marked "Tempo primo" and "Plaintivo". It consists of six systems of staves. The first system shows a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The second system continues the piano accompaniment with some melodic development in the right hand. The third system shows the vocal line re-entering with a melodic phrase. The fourth system continues the vocal melody. The fifth system shows the piano accompaniment with a change in the right hand's texture. The sixth system concludes the piece with a final chord in the piano part.

III.

Allegro con spirito. ♩ = 126.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro con spirito' with a quarter note equal to 126 beats per minute. The first system begins with a treble staff containing a whole rest followed by a melodic line, and a bass staff with a continuous eighth-note accompaniment. The second system continues the melodic line in the treble and the accompaniment in the bass. The third system features a more complex melodic line in the treble with some chromaticism. The fourth system shows a change in the bass line, becoming more active. The fifth system concludes the piece with a final cadence in both staves. Dynamic markings include *mf* (mezzo-forte) at the beginning of the first system and *mp* (mezzo-piano) in the fourth system.

This musical score is for a piano and voice piece, page 22. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The score is organized into five systems, each with a vocal line and a piano accompaniment consisting of two staves (treble and bass clef).
- The first system shows the vocal line with eighth and sixteenth notes, and the piano accompaniment with chords and a steady eighth-note bass line.
- The second system is marked with a large 'A' above the vocal staff. The vocal line has a rest followed by a melodic phrase starting with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a fortissimo (*sfz*) chord in the right hand.
- The third system continues the piano accompaniment with a consistent eighth-note bass line and chords in the right hand.
- The fourth system features a vocal line with a forte (*f*) dynamic and a piano accompaniment with a steady eighth-note bass line.
- The fifth system concludes the page with a vocal line featuring eighth-note runs and a piano accompaniment with chords and a steady eighth-note bass line.

First system of musical notation, measures 1-6. The system consists of a single melodic line and a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The melodic line begins with a treble clef and contains eighth and sixteenth notes, with a forte (*f*) dynamic marking at measure 3. The grand staff begins with a treble clef and contains chords and single notes, with a forte (*f*) dynamic marking at measure 3. The bass line of the grand staff contains eighth notes.

Second system of musical notation, measures 7-12. The system consists of a single melodic line and a grand staff. The melodic line continues with eighth and sixteenth notes. The grand staff continues with chords and single notes. The key signature remains three sharps.

Third system of musical notation, measures 13-18, starting with section B. The system consists of a single melodic line and a grand staff. The melodic line begins with a rest for four measures, then contains eighth and sixteenth notes, with a forte (*f*) dynamic marking at measure 17. The grand staff begins with a piano (*p*) dynamic marking and contains chords and single notes, with a forte (*f*) dynamic marking at measure 17. The key signature remains three sharps.

Fourth system of musical notation, measures 19-24. The system consists of a single melodic line and a grand staff. The melodic line contains eighth and sixteenth notes, with a piano (*p*) dynamic marking at measure 22. The grand staff contains chords and single notes, with a piano (*p*) dynamic marking at measure 22. The key signature remains three sharps.

Fifth system of musical notation, measures 25-30. The system consists of a single melodic line and a grand staff. The melodic line contains eighth and sixteenth notes, with a forte (*f*) dynamic marking at measure 25 and a mezzo-forte (*mf*) dynamic marking at measure 29. The grand staff contains chords and single notes, with a forte (*f*) dynamic marking at measure 25. The key signature remains three sharps.

C

First system of music, measures 1-7. The treble staff contains a melodic line with eighth and sixteenth notes. The piano accompaniment in the grand staff features chords in the right hand and a steady eighth-note bass line. A *mf* (mezzo-forte) dynamic marking is present at the beginning of the piano part.

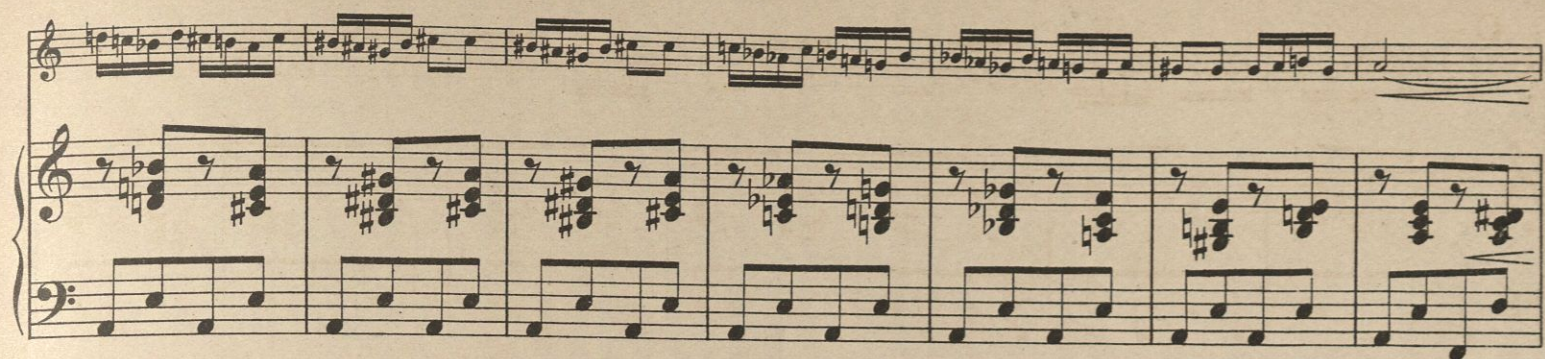
Second system of music, measures 8-14. The melodic line continues with some rests. The piano accompaniment maintains its rhythmic pattern with chords and a consistent bass line.

Third system of music, measures 15-21. The melodic line concludes with a long note and a final rest. The piano accompaniment continues with chords and a steady bass line.

Fourth system of music, measures 22-28. The melodic line features accents and slurs. The piano accompaniment continues with chords and a steady bass line. A *mp* (mezzo-piano) dynamic marking is present at the beginning of the piano part.

D

Fifth system of music, measures 29-35. The melodic line has rests followed by a new phrase. The piano accompaniment continues with chords and a steady bass line. Dynamic markings include *mf* at the start of the system, *f* (forte) in measure 33, and *mf* in measure 34.



E

p

f

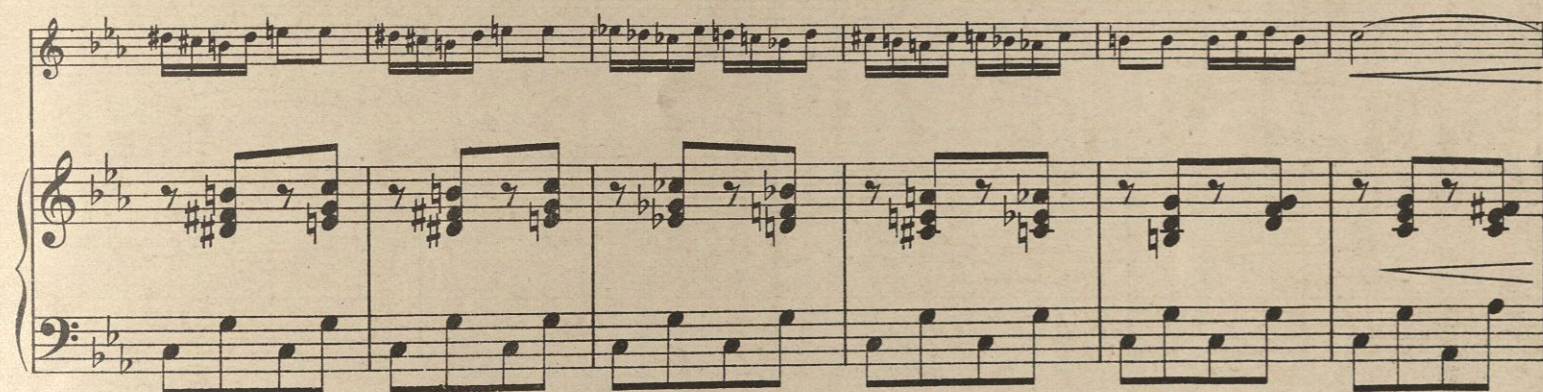
mf

F

The first system of musical notation consists of three staves. The top staff is a single melodic line in F major, featuring a series of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clef) with a melody in the treble and a bass line in the bass. The middle staff begins with a dynamic marking of *mf* (mezzo-forte). The bottom staff is a single bass line in F major, featuring a series of eighth and sixteenth notes.



The second system of musical notation consists of three staves. The top staff is a single melodic line in F major, featuring a series of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clef) with a melody in the treble and a bass line in the bass. The bottom staff is a single bass line in F major, featuring a series of eighth and sixteenth notes.



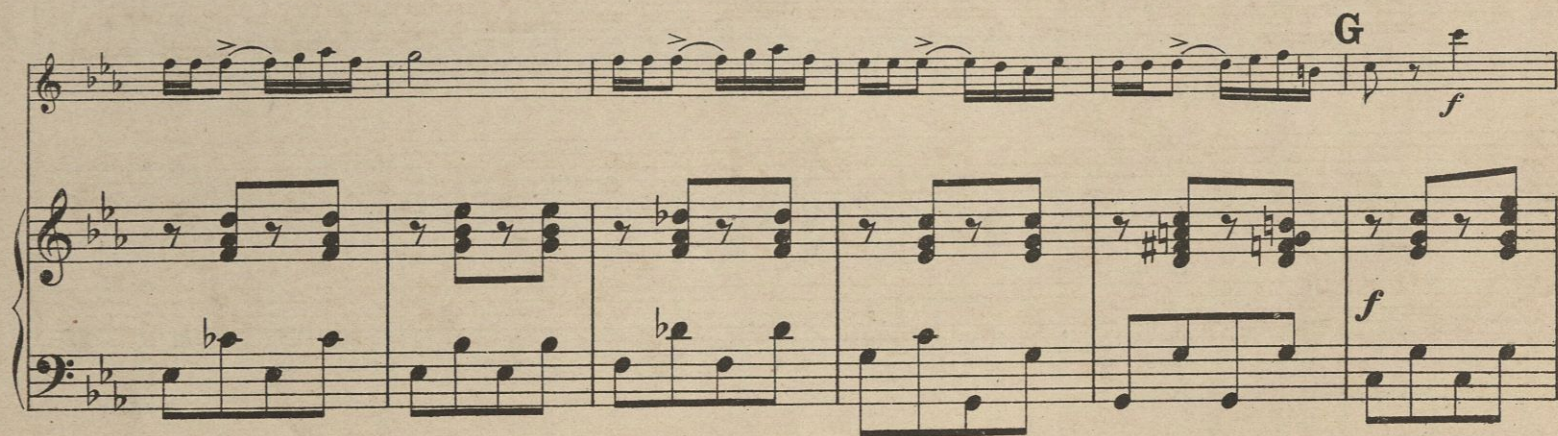
The third system of musical notation consists of three staves. The top staff is a single melodic line in F major, featuring a series of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clef) with a melody in the treble and a bass line in the bass. The bottom staff is a single bass line in F major, featuring a series of eighth and sixteenth notes.



The fourth system of musical notation consists of three staves. The top staff is a single melodic line in F major, featuring a series of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clef) with a melody in the treble and a bass line in the bass. The bottom staff is a single bass line in F major, featuring a series of eighth and sixteenth notes. The system concludes with a dynamic marking of *f* (forte).



First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The top staff contains a melodic line with eighth and sixteenth notes, some with accents. The grand staff contains a piano accompaniment with chords and moving lines in both hands.



Second system of musical notation. It follows the same three-staff format. The top staff ends with a half note G and a forte (*f*) dynamic marking. The grand staff continues with piano accompaniment, including a forte (*f*) marking in the bass line.



Third system of musical notation. The top staff features a melodic line with some rests. The grand staff continues with piano accompaniment.



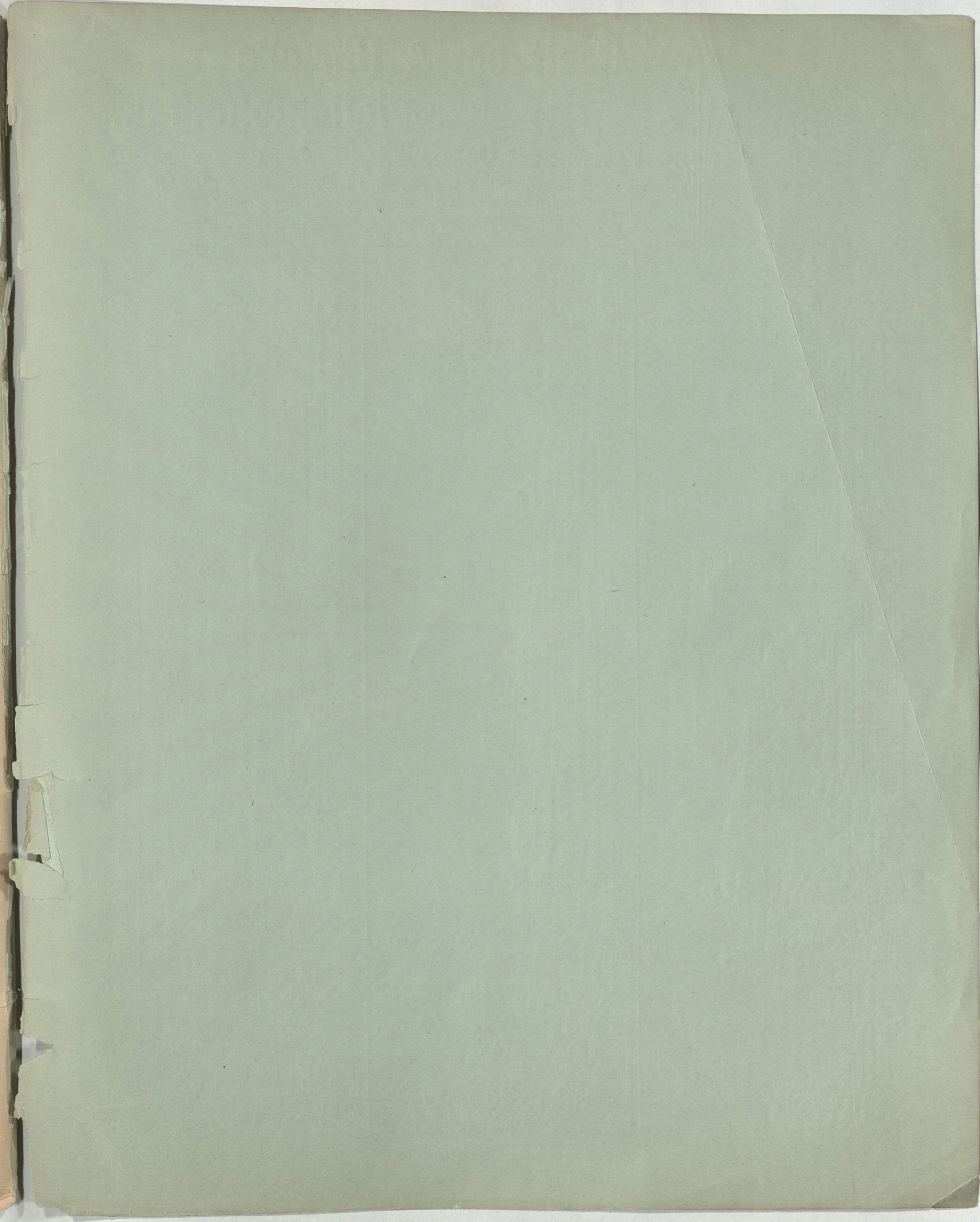
Fourth system of musical notation. The top staff includes the instruction *cresc.* and ends with a fortissimo (*ff*) dynamic. The grand staff also includes *cresc.* and ends with a fortissimo (*ff*) and a forte (*f*) dynamic. The system concludes with a double bar line.

First system of musical notation, measures 1-6. The system consists of three staves. The top staff is a single melodic line in treble clef, key of B-flat major, with a dynamic marking of *sf* *f* at measure 4. The middle and bottom staves are a grand staff (treble and bass clefs) with chords and moving lines. Measure 4 features a forte (*f*) dynamic marking.

Second system of musical notation, measures 7-12. The system consists of three staves. The top staff continues the melodic line with a dynamic marking of *sf* *f* at measure 7. The middle and bottom staves continue the harmonic accompaniment. Measure 7 features a forte (*f*) dynamic marking.

Third system of musical notation, measures 13-18. The system consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment. Measure 13 features a forte (*f*) dynamic marking.

Fourth system of musical notation, measures 19-24. The system consists of three staves. The top staff continues the melodic line with a dynamic marking of *ff* at measure 19. The middle and bottom staves continue the harmonic accompaniment. Measure 19 features a fortissimo (*ff*) dynamic marking.





Breitkopf & Härtel's Violinbibliothek.

Pianoforte und Violine. * * * Nach Gruppen geordnet.

Pianofortestimme. Je 1 Mk. (mit + bezeichnet 2 Mk., mit ++ 3 Mk.)
Violinstimme. Je 30 Pfg. (mit + bezeichnet 60 Pfg., mit ++ 90 Pfg.)

• • • Abweichende Preise sind angegeben, die der Volksausgabe bleiben unberührt. • • •

Sonaten.

- Anzoletti, Sonate, Cm. ++ Pianoforte-Partitur. *M. 6.—.*
Ashton, Op. 3. Sonate, D. ++
Bach, J. S., Werke für Kammermusik. Gesamtausgabe für den praktischen Gebrauch:
Sonate, Hmoll. (Hermann.)
Sonate, Adur. (Hermann.)
Sonate, Edur. (Hermann.)
Sonate, Cmoll. (Hermann.)
Sonate, Fmoll. (Hermann.)
Sonate, Gdur. (Hermann.)
Sonate, Emoll. (David.)
Bach, 6 Sonaten. (Hermann.) Siehe VA. 483.
Einzeln: Nr. 1. Hmoll.
Nr. 2. Adur.
Nr. 3. Edur.
Nr. 4. Cmoll.
Nr. 5. Fmoll.
Nr. 6. Gdur.
Bach, 6 Violin-Sonaten. (Schumann.) Siehe VA. 9.
Einzeln: Nr. 1. Gmoll.
Nr. 2. Hmoll.
Nr. 3. Amoll.
Nr. 4. Dmoll.
Nr. 5. Cdur.
Nr. 6. Edur.
Bach, 6 Sonaten für Pedal-Klavier. (David.) Siehe VA. 474.
Einzeln: Nr. 1. Esdur.
Nr. 2. Cmoll.
Nr. 3. Dmoll.
Nr. 4. Emoll.
Nr. 5. Cdur.
Nr. 6. Gdur.
Bach, Sonate, Em. (David, Hohe Schule des Violinspiels Nr. 9.) +
Bach, Sonate, Cm. (David, Hohe Schule des Violinspiels Nr. 10.) +
Bach, W. Fr., Sonate, Es.
Beethoven, Sonaten, Rondo und Variationen. (Serie XII der Gesamtausgabe.) *M. 26.10.*
Beethoven, Sämtliche Sonaten. Wohlf. Ausgabe in 1 Band. Siehe VA. 1326.
Beethoven, Sämtliche Sonaten. 2 Bände. (Reinecke-Hermann.) Siehe VA. 1246/1247.
Beethoven, Cello-Sonaten und Variationen. (David.) Siehe VA. 37.
Beethoven, Op. 12 Nr. 1. Sonate, D.
Beethoven, Op. 12 Nr. 2. Sonate, A.
Beethoven, Op. 12 Nr. 3. Sonate, Es.
Beethoven, Op. 23. Sonate, Am.
Beethoven, Op. 24. Sonate, F.
Beethoven, Op. 30 Nr. 1. Sonate, A.
Beethoven, Op. 30 Nr. 2. Sonate, Cm.
Beethoven, Op. 30 Nr. 3. Sonate, G.
Beethoven, Op. 47. Sonate (Kreutzer gewidmet), A.
Beethoven, Op. 96. Sonate, G.
Beethoven, Op. 5 Nr. 1. Cellosone, F. (David.) +
Beethoven, Op. 5 Nr. 2. Cellosone, Gm. (David.) +
Beethoven, Op. 17. Hornsonate, F. (David.) +
Beethoven, Op. 69. Cellosone, A. (David.) +
Beethoven, Op. 102 Nr. 1. Cellosone, C. (David.) +
Beethoven, Op. 102 Nr. 2. Cellosone, D. (David.) +
Beethoven, Op. 102 Nr. 3. Cellosone, D. (David.) +
Beethoven, Op. 102 Nr. 4. Cellosone, D. (David.) +
Biber, Op. 3. Erste Sonate, Cm. +
Biber, Sonate Cm. (David, Hohe Schule des Violinspiels Nr. 1.) +
Bonewitz, Op. 40. Sonate, Am. +
Bossi, Sonate, Em. ++ Pfte. P. *M. 6.—.*
Chopin, Op. 65. Cellosone, Gm. (David.)
Czerny, Op. 686. Grosse Sonate, Hm. +
Dussek, Op. 46. 6 leichte Sonaten:
Nr. 1. Cdur.
Nr. 2. Fdur.
Nr. 3. Bdur.
Nr. 4. Cdur.
Nr. 5. Ddur.
Nr. 6. Gdur.
Dussek, Op. 69 Nr. 1. Sonate, B. +
Fauré, Op. 13. Sonate, A. ++ Pfte. P. *M. 6.—.*
Gade, Op. 6. Sonate Nr. 1, A. ++ Pfte. P. *M. 5.—.*
Gade, Op. 21. Sonate Nr. 2, Dm. ++ Pfte. P. *M. 5.—.*
Gade, Op. 59. Sonate Nr. 3, B. ++ Pfte. P. *M. 5.—.*
Geminiani, Sonate, Cm. (David, Hohe Schule des Violinspiels Nr. 15.) +
Gouvy, Op. 61. Sonate, Gm. ++ Pfte. P. *M. 6.—.*
Grieg, Op. 13. Sonate, G. ++
Haan, de, Op. 3. Sonate, C. ++
Händel, Sonate, A. (David, Hohe Schule des Violinspiels Nr. 11.) +
Händel, 6 Violinsonaten. Mit Verzierungen und Klavierbegleitung von Gevaert, Bogenstriche und Fingersatz von Colyns:
Nr. 1. Adur. +
Nr. 2. Edur. +
Nr. 3. Gmoll. +
Nr. 4. Ddur. +
Nr. 5. Fdur. +
Nr. 6. Adur. +
Haydn, Sämtliche Sonaten. (Dörfel.) Siehe VA. 120.
Nr. 1. Gdur.
Nr. 2. Ddur.
Nr. 3. Esdur.
Nr. 4. Adur.
Nr. 5. Gdur.
Nr. 6. Cdur.
Nr. 7. Fdur.
Nr. 8. Gdur. (Mit Flöte oder Violine.)
Hofmann, Op. 67. Sonate, Fm. ++ Pfte. P. *M. 5.—.*
Huber, Op. 42. Sonate, B. ++
Huber, Op. 102. Sonate Nr. 4, G. ++
Klengel, J., Op. 2. Sonate Nr. 1, Cm. ++
Klengel, J., Op. 3. Sonate Nr. 2, Dm. ++

Krause, A., Op. 23. 3 instruktive Sonaten:

- Nr. 1. Cdur. +
Nr. 2. Ddur. +
Nr. 3. Emoll. +

Kremer, Op. 8. Sonate, A. ++ Pfte. P. *M. 5.—.*

Kroeger, Op. 32. Sonate, Fism. ++ Pfte. P. *M. 5.—.*

Labor, Op. 5. Sonate, Dm. ++ Pfte. P. *M. 5.—.*

Lacombe, Op. 17. Sonate Nr. 2, Fm. ++

Leclair, Sonate (Le Tombeau), Cm. (David, Hohe Schule des Violinspiels Nr. 5.) +
Leclair, Sonate, G. (David, Hohe Schule des Violinspiels Nr. 6.) +
Locatelli, Sonate, Gm. (David, Hohe Schule des Violinspiels Nr. 14.) +

Matthison-Hansen, Op. 11. Sonate, Fm. ++

Mendelssohn, Op. 4. Sonate, Fm.

Mozart, Sämtliche Sonaten. (David.) Siehe VA. 220.

Mozart, Sonaten und Variationen. (Urtextausgabe.) 3 Bde. je *M. 5.—.*

Mozart, Sonaten und Variationen. (Serie XVIII der Gesamtausgabe):
Band I. Nr. 1—23. *M. 18.—.*
Band II. Nr. 24—45. *M. 30.60.*

Nr. 1. Sonate, C. [Werk 6.]

Nr. 2. Sonate, D. [7.]

Nr. 3. Sonate, B. [8.]

Nr. 4. Sonate, G. [9.]

Nr. 5. Sonate, B. [10.]

Nr. 6. Sonate, G. [11.]

Nr. 7. Sonate, A. [12.]

Nr. 8. Sonate, F. [13.]

Nr. 9. Sonate, C. [14.]

Nr. 10. Sonate, B. [15.]

Nr. 11. Sonate, Es. [26.]

Nr. 12. Sonate, G. [27.]

Nr. 13. Sonate, C. [28.]

Nr. 14. Sonate, D. [29.]

Nr. 15. Sonate, F. [30.]

Nr. 16. Sonate, B. [31.]

Nr. 17. Sonate, F. [55.]

Nr. 18. Sonate, C. [56.]

Nr. 19. Sonate, F. [57.]

Nr. 20. Sonate, Es. [58.]

Nr. 21. Sonate, Cm. [59.]

Nr. 22. Sonate, Em. [60.]

Nr. 23. Sonate, A. [61.]

Nr. 24. Sonate, C. [296.]

Nr. 25. Sonate, G. [301.]

Nr. 26. Sonate, Es. [302.]

Nr. 27. Sonate, C. [303.]

Nr. 28. Sonate, Em. [304.]

Nr. 29. Sonate, A. [305.]

Nr. 30. Sonate, D. [306.]

Nr. 31. Allegro einer Sonate, B. [372.]

Nr. 32. Sonate, F. [376.]

Nr. 33. Sonate, F. [377.]

Nr. 34. Sonate, B. [378.]

Nr. 35. Sonate, G. [379.]

Nr. 36. Sonate, Es. [380.]

Nr. 37. Sonate, A. [402.]

Nr. 38. Sonate, C. [403.]

Nr. 39. Sonate, B. [404.]

Nr. 40. Sonate, B. [454.]

Nr. 41. Sonate, Es. [481.]

Nr. 42. Sonate, A. [526.]

Nr. 43. Sonate, F. [547.]

Mozart, Sonaten. (David):

Nr. 1. Sonate, A. [305.]

Nr. 2. Sonate, C. [303.]

Nr. 3. Sonate, D. [306.]

Nr. 4. Sonate, Em. [304.]

Nr. 5. Sonate, Es. [302.]

Nr. 6. Sonate, G. [301.]

Nr. 7. Sonate, F. [376.]

Nr. 8. Sonate, C. [296.]

Nr. 9. Sonate, F. [377.]

Nr. 10. Sonate, B. [378.]

Nr. 11. Sonate, G. [379.]

Nr. 12. Sonate, Es. [380.]

Nr. 13. Sonate, A. [402.]

Nr. 14. Sonate für Pianoforte, B. [570.]

Nr. 15. Sonate, B. [454.]

Nr. 16. Sonate, Es. [481.]

Nr. 17. Sonate, A. [526.]

Nr. 18. Sonate, F. [547.]

Müller, Op. 61. Sonate, A. ++ Pfte. P. *M. 5.—.*

Nardini, Sonate, D. (David, Hohe Schule des Violinspiels Nr. 7.) +

Nicolai, Op. 4. Cello-Sonate, E. ++ Pfte. P. *M. 6.—.*

Onslow, Op. 11. 3 grosse Sonaten:

Nr. 1. Ddur.

Nr. 2. Esdur.

Nr. 3. Fmoll.

Onslow, Op. 15. Grosse Sonate Nr. 4, Fm.

Paganini, Op. 2 u. 3. 12 Sonatinen. Mit Pianofortebegleitung bearb. von David. Heft I.

Heft II.

Philips, Op. 23. Sonate, D. ++

Porpora, Sonate, G. (David, Hohe Schule des Violinspiels Nr. 3.) +

Raff, Op. 11. Sonate, Gm. +

Rappoldi, Op. 3. Sonate Nr. 2, Am. ++

Reinecke, Op. 59. Cello-Sonate Nr. 2, D. ++

Reinecke, Op. 116. Sonate, Em. ++ Pfte. P. *M. 5.—.*

Richter, Op. 26. Sonate, Am. ++

Röntgen, Op. 1. Sonate, Hm. ++

Röntgen, Op. 20. Sonate Nr. 2, Fism. ++

Rosenhain, Op. 98. Sonate, Dm. ++

Rubinstein, Op. 18. Cello-Sonate, D. ++ Pfte. P. *M. 5.—.*

Rubinstein, Op. 19. Sonate Nr. 2, Am. ++ Pfte. P. *M. 5.—.*

Rubinstein, Op. 49. Viola-Sonate, Fm. ++ Pfte. P. *M. 5.—.*

Rüfer, Op. 1. Sonate, Gm. ++ Pfte. P. *M. 5.—.*

Scharwenka, X., Op. 2. Sonate Nr. 1, Dm. ++ Pfte. P. *M. 5.—.*

Schubert, Op. 137. 3 Sonatinen. Siehe VA. 1401.

Schubert, Op. 137 Nr. 1. Sonatine, D.

Schubert, Op. 137 Nr. 2. Sonatine, Am.

Schubert, Op. 137 Nr. 3. Sonatine, Gm.

Schubert, Op. 162. Sonate, A.

Schule, die hohe, des Violinspiels. Werke berühmter Meister des 17. und 18. Jahrhunderts für Violine und Pianoforte bearb. von David. Siehe VA. 375. 375 a/b.

Nr. 1. Biber, Sonate, Cm. +

Nr. 2. Corelli, Folies d'Espagne. (Variationen.) +

Nr. 3. Porpora, Sonate, G. +

Nr. 4. Vivaldi, Sonate, A. +

Nr. 5. Leclair, Sonate (Le Tombeau), Cm. +

Nr. 6. Leclair, Sonate, G. +

Nr. 7. Nardini, Sonate, D. +

Nr. 8. Veracini, Sonate, Em. ++

Nr. 9. Bach, Sonate, Em. +

Nr. 10. Bach, Sonate, Cm. +

Nr. 11. Händel, Sonate, A. +

Nr. 12. Tartini, Sonate, D. +

Nr. 13. Vitali, Ciaccona, Gm. +

Nr. 14. Locatelli, Sonate, Gm. +

Nr. 15. Geminiani, Sonate, Cm. +

Nr. 16. Sonate, Am., ohne Autornamen. +

Nr. 17. Sonate, Es., ohne Autornamen. +

Nr. 18. Sonate, Cm., ohne Autornamen. +

Nr. 19. Fr. Benda, Mestrino, Stamitz, Locatelli, Capricen. ++

Nr. 20. Mozart, Andante, Menuett und Rondo, G. ++

Nr. 21. Leclair, Andante und Chaconne. +

Nr. 22. Leclair, Sarabande und Tambourin. +

Nr. 23. Leclair, Mennett, Gavotte und La Chasse. +

Schumann, Op. 105. Sonate Nr. 1, Am.

Schumann, Op. 121. Sonate Nr. 2, Dm. +

Sonatenstudien. Ausgewählte Sätze aus den Werken klassischer und neuer Meister für Unterricht und praktischen Gebrauch von Hermann.

1. Mozart, Andantino sostenuto, Es, a. d. Sonate Nr. 34.

2. Krause, Allegro comodo, C, aus der Sonate Op. 23 Nr. 1.

3. Schubert, Andante, A, aus der Sonatine Op. 137 Nr. 1.

4. Bach, Andante un poco (Canon), Fism., aus der Sonate Nr. 2.

5. Händel, Allegro (Giga), A, aus der Sonate Nr. 1.

6. Haydn, Tempo di Menuetto, D, aus der Sonate Nr. 2.

7. Weber, Carattere spagnuolo, G, aus der Sonate Nr. 2.

8. Gade, Romanze, Es, aus der Sonate Op. 59.

9. Krause, Presto, Em., aus der Sonate Op. 23 Nr. 3.

10. Mozart, Allegro, Es, aus der Sonate Nr. 26.

11. Dussek, Rondo, C, aus der Sonate Op. 36.

12. Händel, Larghetto, Hm., und Allegro con brio, D, aus der Sonate Nr. 4.

13. Beethoven, Adagio, D, aus der Sonate Op. 30 Nr. 1.

14. Haydn, Allegro moderato, D, aus der Sonate Nr. 2.

15. Schubert, Allegro moderato, Gm., aus der Sonatine Op. 137 Nr. 3.

16. Mozart, Allegro, Em., aus der Sonate Nr. 22.

17. Beethoven, Allegro molto, Am., a. d. Sonate Op. 23.

18. Bach, Adagio, E, aus der Sonate Nr. 3.

19. Dussek, „Les soupirs“, Adagio cantabile, Es, aus der Sonate Op. 69 Nr. 1.

20. Onslow, Andantino, Em., aus dem Duo Op. 29.

21. Weber, Largo e Polacca, Cm., aus der Sonate Nr. 2. Op. 13.

22. Hummel, Rondo pastorale, D, aus der Sonate Op. 50.

23. Schubert, Allegro moderato, Am., aus der Sonatine Op. 137 Nr. 2.

24. Haydn, Rondo presto, G, aus der Sonate Nr. 3.

25. Hummel, Allegro con garbo, A, aus der Sonate Op. 61 Nr. 1.

26. Weber, Rondo, D, aus der Sonate Nr. 3.

27. Onslow, Allegro agitato, Gm., aus dem Duo Op. 31.

28. Grieg, Allegretto tranquillo, Em., aus der Sonate Op. 13.

29. Röntgen, Con animazione, Fism., aus der Sonate Nr. 2. Op. 20.

30. Gade, Allegro di molto, A, aus der Sonate Op. 6.

31. Händel, Sonate Nr. 6, A.

32. Huber, Allegro con fuoco, G, aus der Sonate Op. 102.

33. Rubinstein, Allegro non troppo, Am., aus der Sonate Nr. 2. Op. 19.

34. Scharwenka, X., Romanze, B, aus der Sonate Nr. 1. Op. 2.

35. Reinecke, Allegro con fuoco, Em., aus der Sonate Op. 116.

36. Rubinstein, Scherzo, F, aus der Sonate Nr. 2. Op. 19.

Speer, Op. 4. Sonate Nr. 1, D. ++

Street, Op. 21. Sonate Nr. 1, B. ++

Street, Op. 28. Sonate Nr. 2, Es. ++

Tartini, Der Teufelstriller. Sonate, Gm mit Kadenz. (Becker.) +

Tartini, Sonate, D. (David, Hohe Schule des Violinspiels Nr. 12.) +

Veracini, Sonate, Em. (David, Hohe Schule des Violinspiels Nr. 8.) ++

Vivaldi, Sonate, A. (David, Hohe Schule des Violinspiels Nr. 4.) +

Walter, Op. 2. 3 leichte Sonatinen. +

Weyermann, Op. 10. Grosse Sonate Nr. 3, Em. +

Breitkopf & Härtel's Violin-Bibliothek

Editions Breitkopf & Härtel
Bibliothèque du Violiniste.

Breitkopf & Härtel's Editions
Library of Violin Music.

Für
Violine und Pianoforte.

Sonaten.

Pianofortestimme (Part.) je 1 *M.*, mit † bezeichnet 2 *M.*, mit †† 3 *M.*
Violinstimme je 30 *Sh.*, mit † 60 *Sh.*, mit †† 90 *Sh.*

- Hofmann, Op. 67. Sonate, Fm. †† Pfte. P. *M.* 5.—.
Huber, Op. 42. Sonate, B. Neue Ausgabe. ††
Huber, Op. 102. Sonate Nr. 4, G. ††
Hummel, Op. 50. Sonate Nr. 2, D.
Hummel, Op. 64. Sonate Nr. 1, A.
Klengel, J., Op. 2. Sonate Nr. 1, Cm. ††
Klengel, Op. 3. Sonate Nr. 2, Dm. ††
Krause, A., Op. 23. 3 instruktive Sonaten:
Nr. 1. Cdur. Nr. 2. Ddur. Nr. 3. Emoll. †
Krehl, Op. 8. Sonate, A. †† Pfte. P. *M.* 5.—.
Kroeger, Op. 32. Sonate, Fism. †† Pfte. P. *M.* 5.—.
Labor, Op. 5. Sonate, Dm. †† Pfte. P. *M.* 5.—.
Lacombe, Op. 17. Sonate Nr. 2, Fm. ††
Leclair, Sonate (Le Tombeau), Cm. (David, Hohe
Schule des Violinspiels Nr. 5.) †
Leclair, Sonate, G. (David, Hohe Schule des Violin-
spiels Nr. 6.) †
Locatelli, Sonate, Gm. (David, Hohe Schule des
Violinspiels Nr. 14.) †

Violine.

Breitkopf & Härtel
Leipzig.
Brüssel · London · New York.

Kaeseberg & Oertel

Wanderer.

Violine.

Sonate

für Violine und Pianoforte.

Violine.

I.

E. R. Kröger, Op. 32.

Allegro. $\text{♩} = 108.$

The musical score for the first movement of the sonata is written for a single violin. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The dynamics range from piano (p) to fortissimo (sf). The music features various rhythmic patterns, including triplets and sixteenth notes, and is marked with 'A' for a first ending. The score is written for a single violin part.

Violine.

3

The score consists of ten staves of music in D major (two sharps). It features various musical notations including triplets, slurs, and dynamics. Section markers 'B' and 'C' are present. The music is characterized by rapid sixteenth-note passages and triplet patterns.

Staff 1: Initial melodic line with triplets.

Staff 2: Section marker 'B', dynamics *mf* and *f*, triplets.

Staff 3: Continuation of triplet patterns.

Staff 4: Dynamics *f*, triplet patterns.

Staff 5: Continuation of triplet patterns.

Staff 6: Dynamics *cresc.*, triplet patterns.

Staff 7: Section marker 'C', dynamics *ff*, *rall.*, *p*, tempo marking 'a tempo', triplet patterns.

Staff 8: Continuation of triplet patterns, dynamics *p*.

Staff 9: Continuation of triplet patterns.

Staff 10: Continuation of triplet patterns, dynamics *f*.

Violine.

4 3 1 2 2 1 3

f

mf

p

mf

p

mf

ff

cresc.

ff largamente

Lento. ^

molto rit. a tempo

mf

f

Violin score for page 5, measures 1-24. The key signature is three sharps (F#, C#, G#). The score features various musical notations including triplets, slurs, and dynamic markings.

Measures 1-4: Measure 1 has accents over the first and third eighth notes. Measure 2 has a fermata over the eighth note. Measure 3 has a fermata over the eighth note. Measure 4 has a fermata over the eighth note.

Measures 5-8: Measure 5 has a fermata over the eighth note. Measure 6 has a fermata over the eighth note. Measure 7 has a fermata over the eighth note. Measure 8 has a fermata over the eighth note.

Measures 9-12: Measure 9 has a fermata over the eighth note. Measure 10 has a fermata over the eighth note. Measure 11 has a fermata over the eighth note. Measure 12 has a fermata over the eighth note.

Measures 13-16: Measure 13 has a fermata over the eighth note. Measure 14 has a fermata over the eighth note. Measure 15 has a fermata over the eighth note. Measure 16 has a fermata over the eighth note.

Measures 17-20: Measure 17 has a fermata over the eighth note. Measure 18 has a fermata over the eighth note. Measure 19 has a fermata over the eighth note. Measure 20 has a fermata over the eighth note.

Measures 21-24: Measure 21 has a fermata over the eighth note. Measure 22 has a fermata over the eighth note. Measure 23 has a fermata over the eighth note. Measure 24 has a fermata over the eighth note.

Dynamics and other markings: *p* (piano) at measures 5, 13, 17, 21, 23; *sfz* (sforzando) at measures 11, 15; *cresc.* (crescendo) at measure 12; *mp* (mezzo-piano) at measures 17, 21; *mf* (mezzo-forte) at measures 13, 19; *f* (forte) at measures 23, 24; *1* (first ending) at measures 19, 21, 23; *2* (second ending) at measures 21, 23; *F* (F major) at measure 15; *3* (triplet) at measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24.

p *cresc.* *ff* *poco a poco* *dimin.* *ff sempre* *sf* *riten.*

II.

Allegretto. ♩ = 88. *mf* *mp* *p* *Molto vivace. ♩ = 126.* *f*

Violine.

7

Violin score for page 7, measures 1-16. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *mf*, *f*, *mp*, and *ff*. Fingering numbers (1, 2, 3, 4) are indicated above several notes. The piece concludes with a final measure in 3/4 time signature.

B Tempo primo.

Section B, Tempo primo, 3/4 time signature. The music is written for violin in A major (three sharps). It consists of four staves. The first staff begins with a *p* (piano) dynamic and a *plaintivo* (plaintive) marking. The second staff has a *mp* (mezzo-piano) dynamic. The third staff has a *mf* (mezzo-forte) dynamic. The fourth staff ends with a repeat sign and a key signature change to C major (no sharps or flats).

C Molto vivace. $\text{♩} = 126$.

Section C, Molto vivace, 2/4 time signature. The music is written for violin in A major. It consists of four staves. The first staff begins with a *f* (forte) dynamic. The second staff has a *cresc.* (crescendo) marking. The third staff has a *ff* (fortissimo) dynamic. The fourth staff has a *l. P.* (lento) marking.

D Tempo primo.

Section D, Tempo primo, 3/4 time signature. The music is written for violin in A major. It consists of four staves. The first staff begins with a *ff* (fortissimo) dynamic and a *l. P.* (lento) marking. The second staff has a *p* (piano) dynamic and a *plaintivo* (plaintive) marking. The third staff has a *p* (piano) dynamic. The fourth staff has a *4* (quarta) marking.

III.

Allegro con spirito. ♩ = 126.

1

mf

mp

mp

3 A 1

mf

f

f

f

B 8

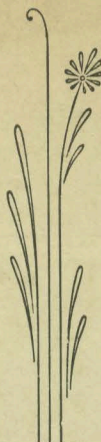
f

Violine.

Violin score for page 10, featuring 12 staves of music. The score includes various dynamics and articulations:

- Staff 1: *f* (forte), *mf* (mezzo-forte), *C* (C major key signature).
- Staff 2: *mf* (mezzo-forte).
- Staff 3: *mf* (mezzo-forte).
- Staff 4: *mp* (mezzo-piano).
- Staff 5: *3 D₁* (triple D₁), *mf* (mezzo-forte).
- Staff 6: *mf* (mezzo-forte).
- Staff 7: *f* (forte).
- Staff 8: *f* (forte).
- Staff 9: *f* (forte).
- Staff 10: *f* (forte), *E 8* (E major key signature, 8 measures).
- Staff 11: *f* (forte), *8* (8 measures).
- Staff 12: *mf* (mezzo-forte), *F* (F major key signature).

Violin score for page 11, measures 1-24. The score is written on 12 staves. It begins in B-flat major (two flats) and 4/4 time. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The fifth staff (measures 17-20) features a forte (*f*) dynamic and accents. The sixth staff (measures 21-24) includes a key signature change to D major (two sharps) and a fortissimo (*ff*) dynamic. The piece concludes with a first ending bracket over the final two measures.



Breitkopf & Härtel's Violinbibliothek.

Pianoforte und Violine. * * * Nach Gruppen geordnet.

Pianofortestimme. Je 1 Mk. (mit + bezeichnet 2 Mk., mit ++ 3 Mk.)

Violinstimme. Je 30 Pfg. (mit + bezeichnet 60 Pfg., mit ++ 90 Pfg.)

• • • Abweichende Preise sind angegeben, die der Volksausgabe bleiben unberührt. • • •

Sonaten.

Anzoletti, Sonate, Cm. ++ Pianoforte-Partitur. M 6.—.

Ashton, Op. 3. Sonate, D. ++

Bach, J. S., Werke für Kammermusik. Gesamtausgabe für den praktischen Gebrauch:

Sonate, Hmoll. (Hermann.)

Sonate, Adur. (Hermann.)

Sonate, Edur. (Hermann.)

Sonate, Cmoll. (Hermann.)

Sonate, Fmoll. (Hermann.)

Sonate, Gdur. (Hermann.)

Sonate, Emoll. (David.)

Bach, 6 Sonaten. (Hermann.) Siehe VA. 483.

Einzeln: Nr. 1. Hmoll.

Nr. 2. Adur.

Nr. 3. Edur.

Nr. 4. Cmoll.

Nr. 5. Fmoll.

Nr. 6. Gdur.

Bach, 6 Violin-Sonaten. (Schumann.) Siehe VA. 9.

Einzeln: Nr. 1. Gmoll.

Nr. 2. Hmoll.

Nr. 3. Amoll.

Nr. 4. Dmoll.

Nr. 5. Cdur.

Nr. 6. Edur.

Bach, 6 Sonaten für Pedal-Klavier. (David.) Siehe VA. 474.

Einzeln: Nr. 1. Esdur.

Nr. 2. Cmoll.

Nr. 3. Dmoll.

Nr. 4. Emoll.

Nr. 5. Cdur.

Nr. 6. Gdur.

Bach, Sonate, Em. (David, Hohe Schule des Violinspiels Nr. 9.) +

Bach, Sonate, Cm. (David, Hohe Schule des Violinspiels Nr. 10.) +

Bach, W. Fr., Sonate, Es.

Beethoven, Sonaten, Rondo und Variationen. (Serie XII der Gesamtausgabe.) M 26.10.

Beethoven, Sämtliche Sonaten. Wohlfr. Ausgabe in 1 Band. Siehe VA. 1326.

Beethoven, Sämtliche Sonaten. 2 Bände. (Reinecke-Hermann.) Siehe VA. 1246/1247.

Beethoven, Cello-Sonaten und Variationen. (David.) Siehe VA. 37.

Beethoven, Op. 12 Nr. 1. Sonate, D.

Beethoven, Op. 12 Nr. 2. Sonate, A.

Beethoven, Op. 12 Nr. 3. Sonate, Es.

Beethoven, Op. 23. Sonate, Am.

Beethoven, Op. 24. Sonate, F.

Beethoven, Op. 30 Nr. 1. Sonate, A.

Beethoven, Op. 30 Nr. 2. Sonate, Cm.

Beethoven, Op. 30 Nr. 3. Sonate, G.

Beethoven, Op. 47. Sonate (Kreutzer gewidmet), A.

Beethoven, Op. 96. Sonate, G.

Beethoven, Op. 5 Nr. 1. Cellosone, F. (David.) +

Beethoven, Op. 5 Nr. 2. Cellosone, Gm. (David.) +

Beethoven, Op. 17. Hornsonate, F. (David.)

Beethoven, Op. 69. Cellosone, A. (David.) +

Beethoven, Op. 102 Nr. 1. Cellosone, C. (David.)

Beethoven, Op. 102 Nr. 2. Cellosone, D. (David.)

Beethoven, Op. 102 Nr. 3. Cellosone, E. (David.)

Beethoven, Op. 102 Nr. 4. Cellosone, F. (David.)

Beethoven, Op. 102 Nr. 5. Cellosone, G. (David.)

Beethoven, Op. 102 Nr. 6. Cellosone, A. (David.)

Beethoven, Op. 102 Nr. 7. Cellosone, B. (David.)

Beethoven, Op. 102 Nr. 8. Cellosone, C. (David.)

Beethoven, Op. 102 Nr. 9. Cellosone, D. (David.)

Beethoven, Op. 102 Nr. 10. Cellosone, E. (David.)

Beethoven, Op. 102 Nr. 11. Cellosone, F. (David.)

Beethoven, Op. 102 Nr. 12. Cellosone, G. (David.)

Beethoven, Op. 102 Nr. 13. Cellosone, A. (David.)

Beethoven, Op. 102 Nr. 14. Cellosone, B. (David.)

Beethoven, Op. 102 Nr. 15. Cellosone, C. (David.)

Beethoven, Op. 102 Nr. 16. Cellosone, D. (David.)

Beethoven, Op. 102 Nr. 17. Cellosone, E. (David.)

Beethoven, Op. 102 Nr. 18. Cellosone, F. (David.)

Beethoven, Op. 102 Nr. 19. Cellosone, G. (David.)

Beethoven, Op. 102 Nr. 20. Cellosone, A. (David.)

Beethoven, Op. 102 Nr. 21. Cellosone, B. (David.)

Beethoven, Op. 102 Nr. 22. Cellosone, C. (David.)

Beethoven, Op. 102 Nr. 23. Cellosone, D. (David.)

Beethoven, Op. 102 Nr. 24. Cellosone, E. (David.)

Beethoven, Op. 102 Nr. 25. Cellosone, F. (David.)

Beethoven, Op. 102 Nr. 26. Cellosone, G. (David.)

Beethoven, Op. 102 Nr. 27. Cellosone, A. (David.)

Beethoven, Op. 102 Nr. 28. Cellosone, B. (David.)

Beethoven, Op. 102 Nr. 29. Cellosone, C. (David.)

Beethoven, Op. 102 Nr. 30. Cellosone, D. (David.)

Beethoven, Op. 102 Nr. 31. Cellosone, E. (David.)

Beethoven, Op. 102 Nr. 32. Cellosone, F. (David.)

Beethoven, Op. 102 Nr. 33. Cellosone, G. (David.)

Beethoven, Op. 102 Nr. 34. Cellosone, A. (David.)

Beethoven, Op. 102 Nr. 35. Cellosone, B. (David.)

Beethoven, Op. 102 Nr. 36. Cellosone, C. (David.)

Beethoven, Op. 102 Nr. 37. Cellosone, D. (David.)

Beethoven, Op. 102 Nr. 38. Cellosone, E. (David.)

Beethoven, Op. 102 Nr. 39. Cellosone, F. (David.)

Beethoven, Op. 102 Nr. 40. Cellosone, G. (David.)

Beethoven, Op. 102 Nr. 41. Cellosone, A. (David.)

Beethoven, Op. 102 Nr. 42. Cellosone, B. (David.)

Beethoven, Op. 102 Nr. 43. Cellosone, C. (David.)

Beethoven, Op. 102 Nr. 44. Cellosone, D. (David.)

Beethoven, Op. 102 Nr. 45. Cellosone, E. (David.)

Krause, A., Op. 23. 3 instruktive Sonaten:

Nr. 1. Cdur. +

Nr. 2. Ddur. +

Nr. 3. Emoll. +

Kreihl, Op. 8. Sonate, A. ++ Pfte. P. M 5.—.

Kroeger, Op. 32. Sonate, Fism. ++ Pfte. P. M 5.—.

Labor, Op. 5. Sonate, Dm. ++ Pfte. P. M 5.—.

Lacombe, Op. 17. Sonate Nr. 2, Fm. ++

Leclair, Sonate (Le Tombeau), Cm. (David, Hohe Schule des Violinspiels Nr. 5.) +

Leclair, Sonate, G. (David, Hohe Schule des Violinspiels Nr. 6.) +

Locatelli, Sonate, Gm. (David, Hohe Schule des Violinspiels Nr. 14.) +

Matthiessen-Hansen, Op. 11. Sonate, Fm. ++

Mendelssohn, Op. 4. Sonate, Fm.

Mozart, Sämtliche Sonaten. (David.) Siehe VA. 220.

Mozart, Sonaten und Variationen. (Urtextausgabe.) 3 Bde. je M 5.—.

Mozart, Sonaten und Variationen. (Serie XVIII der Gesamtausgabe.)

Band I. Nr. 1—23. M 18.—.

Band II. Nr. 24—45. M 30.60.

Nr. 1. Sonate, C. [Werk 6.]

Nr. 2. Sonate, D. [7.]

Nr. 3. Sonate, B. [8.]

Nr. 4. Sonate, G. [9.]

Nr. 5. Sonate, B. [10.]

Nr. 6. Sonate, G. [11.]

Nr. 7. Sonate, A. [12.]

Nr. 8. Sonate, F. [13.]

Nr. 9. Sonate, C. [14.]

Nr. 10. Sonate, B. [15.]

Nr. 11. Sonate, Es. [26.]

Nr. 12. Sonate, G. [27.]

Nr. 13. Sonate, C. [28.]

Nr. 14. Sonate, D. [29.]

Nr. 15. Sonate, F. [30.]

Nr. 16. Sonate, B. [31.]

Nr. 17. Sonate, F. [55.]

Nr. 18. Sonate, C. [56.]

Nr. 19. Sonate, F. [57.]

Nr. 20. Sonate, Es. [58.]

Nr. 21. Sonate, Cm. [59.]

Nr. 22. Sonate, Em. [60.]

Nr. 23. Sonate, A. [61.]

Nr. 24. Sonate, C. [296.]

Nr. 25. Sonate, G. [301.]

Nr. 26. Sonate, Es. [302.]

Nr. 27. Sonate, C. [303.]

Nr. 28. Sonate, Em. [304.]

Nr. 29. Sonate, A. [305.]

Nr. 30. Sonate, D. [306.]

Nr. 31. Allegro einer Sonate, B. [372.]

Nr. 32. Sonate, F. [376.]

Nr. 33. Sonate, F. [377.]

Nr. 34. Sonate, B. [378.]

Nr. 35. Sonate, G. [379.]

Nr. 36. Sonate, Es. [380.]

Nr. 37. Sonate, A. [402.]

Nr. 38. Sonate, C. [403.]

Nr. 39. Sonate, C. [404.]

Nr. 40. Sonate, B. [454.]

Nr. 41. Sonate, Es. [481.]

Nr. 42. Sonate, A. [526.]

Nr. 43. Sonate, F. [547.]

Mozart, Sonaten. (David):

Nr. 1. Sonate, A. [305.]

Nr. 2. Sonate, C. [303.]

Nr. 3. Sonate, D. [306.]

Nr. 4. Sonate, Em. [304.]

Nr. 5. Sonate, Es. [302.]

Nr. 6. Sonate, G. [301.]

Nr. 7. Sonate, F. [376.]

Nr. 8. Sonate, C. [296.]

Nr. 9. Sonate, F. [377.]

Nr. 10. Sonate, B. [378.]

Nr. 11. Sonate, G. [379.]

Nr. 12. Sonate, Es. [380.]

Nr. 13. Sonate, A. [402.]

Nr. 14. Sonate für Pianoforte, B. [570.]

Nr. 15. Sonate, B. [454.]

Nr. 16. Sonate, Es. [481.]

Nr. 17. Sonate, A. [526.]

Nr. 18. Sonate, F. [547.]

Müller, Op. 61. Sonate, A. ++ Pfte. P. M 5.—.

Nardini, Sonate, D. (David, Hohe Schule des Violinspiels Nr. 7.) +

Nicolai, Op. 4. Cello-Sonate, E. ++ Pfte. P. M 6.—.

Onslow, Op. 11. 3 grosse Sonaten:

Nr. 1. Ddur.

Nr. 2. Esdur.

Nr. 3. Fmoll.

Onslow, Op. 15. Grosse Sonate Nr. 4, Fm.

Paganini, Op. 2 u. 3. 12 Sonatinen. Mit Pianofortebegleitung

bearb. von David. Heft I.

Heft II.

Philips, Op. 23. Sonate, D. ++

Porpora, Sonate, G. (David, Hohe Schule des Violinspiels Nr. 3.) +

Raif, Op. 11. Sonate, Gm. +

Rappoldi, Op. 3. Sonate Nr. 2, Am. ++

Reinecke, Op. 89. Cello-Sonate Nr. 2, D. ++

Reinecke, Op. 116. Sonate, Em. ++ Pfte. P. M 5.—.

Richter, Op. 26. Sonate, Am. ++

Röntgen, Op. 1. Sonate, Hm. ++

Röntgen, Op. 20. Sonate Nr. 2, Fism. ++

Rosenhain, Op. 98. Sonate, Dm. ++

Rubinstein, Op. 18. Cello-Sonate, D. ++ Pfte. P. M 5.—.

Rubinstein, Op. 19. Sonate Nr. 2, Am. ++ Pfte. P. M 5.—.

Rubinstein, Op. 49. Viola-Sonate, Fm. ++ Pfte. P. M 5.—.

Rüfer, Op. 1. Sonate, Gm. ++ Pfte. P. M 5.—.

Scharwenka, X., Op. 2. Sonate Nr. 1, Dm. ++ Pfte. P. M 5.—.

Schubert, Op. 137. 3 Sonatinen. Siehe VA. 1401.

Schubert, Op. 137 Nr. 1. Sonatine, D.

Schubert, Op. 137 Nr. 2. Sonatine, Am.

Schubert, Op. 137 Nr. 3. Sonatine, Gm.

Schubert, Op. 162. Sonate, A.

Schule, die hohe, des Violinspiels. Werke berühmter Meister

des 17. und 18. Jahrhunderts für Violine und Pianoforte bearb.

von David. Siehe VA. 375. 375 a/b.

Nr. 1. Biber, Sonate, Cm. +

Nr. 2. Corelli, Folies d'Espagne. (Variationen.) +

Nr. 3. Porpora, Sonate, G. +

Nr. 4. Vivaldi, Sonate, A. +

Nr. 5. Leclair, Sonate (Le Tombeau), Cm. +

Nr. 6. Leclair, Sonate, G. +

Nr. 7. Nardini, Sonate, D. +

Nr. 8. Veracini, Sonate, Em. ++

Nr. 9. Bach, Son